



10744

musicalia 3/4 III

FR. CHOPIN'S Pianoforte-Werke

revidirt und mit Fingersatz versehen
(zum grössten Theil nach des Autors Notirungen)

von
Carl Mikuli.
Einzelausgabe.

Band I. Mazurkas.				M.	Pf.
1. Mazurka.	Op. 6.	No. 1.	Fis moll.	—	20
2. Mazurka.	Op. 6.	No. 2.	Cis moll.	—	20
3. Mazurka.	Op. 6.	No. 3.	E dur.	—	30
4. Mazurka.	Op. 6.	No. 4.	Es moll.	—	20
5. Mazurka.	Op. 7.	No. 1.	B dur.	—	20
6. Mazurka.	Op. 7.	No. 2.	A moll.	—	20
7. Mazurka.	Op. 7.	No. 3.	F moll.	—	30
8. Mazurka.	Op. 7.	No. 4.	As dur.	—	20
9. Mazurka.	Op. 7.	No. 5.	C dur.	—	20
10. Mazurka.	Op. 17.	No. 1.	B dur.	—	20
11. Mazurka.	Op. 17.	No. 2.	E moll.	—	20
12. Mazurka.	Op. 17.	No. 3.	As dur.	—	20
13. Mazurka.	Op. 17.	No. 4.	A moll.	—	30
14. Mazurka.	Op. 24.	No. 1.	G moll.	—	20
15. Mazurka.	Op. 24.	No. 2.	C dur.	—	30
16. Mazurka.	Op. 24.	No. 3.	As dur.	—	20
17. Mazurka.	Op. 24.	No. 4.	B moll.	—	30
18. Mazurka.	Op. 30.	No. 1.	C moll.	—	20
19. Mazurka.	Op. 30.	No. 2.	H moll.	—	20
20. Mazurka.	Op. 30.	No. 3.	Des dur.	—	30
21. Mazurka.	Op. 30.	No. 4.	Cis moll.	—	40
22. Mazurka.	Op. 33.	No. 1.	Gis moll.	—	20
23. Mazurka.	Op. 33.	No. 2.	D dur.	—	30
24. Mazurka.	Op. 33.	No. 3.	C dur.	—	20
25. Mazurka.	Op. 33.	No. 4.	H moll.	—	40
26. Mazurka.	Op. 41.	No. 1.	Cis moll.	—	30
27. Mazurka.	Op. 41.	No. 2.	E moll.	—	20
28. Mazurka.	Op. 41.	No. 3.	H dur.	—	20
29. Mazurka.	Op. 41.	No. 4.	As dur.	—	20
30. Mazurka.	Op. 50.	No. 1.	G dur.	—	30
31. Mazurka.	Op. 50.	No. 2.	As dur.	—	30
32. Mazurka.	Op. 50.	No. 3.	Cis moll.	—	40
33. Mazurka.	Op. 56.	No. 1.	H dur.	—	40
34. Mazurka.	Op. 56.	No. 2.	C dur.	—	20
35. Mazurka.	Op. 56.	No. 3.	C moll.	—	40
36. Mazurka.	Op. 59.	No. 1.	A moll.	—	30
37. Mazurka.	Op. 59.	No. 2.	As dur.	—	30
38. Mazurka.	Op. 59.	No. 3.	Fis moll.	—	40
39. Mazurka.	Op. 63.	No. 1.	H dur.	—	30
40. Mazurka.	Op. 63.	No. 2.	F moll.	—	20
41. Mazurka.	Op. 63.	No. 3.	Cis moll.	—	20
42. Mazurka.	Op. 67.	No. 1.	G dur.	—	20
43. Mazurka.	Op. 67.	No. 2.	G moll.	—	20
44. Mazurka.	Op. 67.	No. 3.	C dur.	—	20
45. Mazurka.	Op. 67.	No. 4.	A moll.	—	20
46. Mazurka.	Op. 68.	No. 1.	C dur.	—	20
47. Mazurka.	Op. 68.	No. 2.	A moll.	—	20
48. Mazurka.	Op. 68.	No. 3.	F dur.	—	20
49. Mazurka.	Op. 68.	No. 4.	F moll.	—	20
50. Mazurka.	(Notre temps No. 2.)		A moll.	—	30
51. Mazurka.			A moll.	—	30

Band II. Nottornos.				M.	Pf.
1. Notturmo.	Op. 9.	No. 1.	B moll.	—	30
2. Notturmo.	Op. 9.	No. 2.	Es dur.	—	20
3. Notturmo.	Op. 9.	No. 3.	H dur.	—	40
4. Notturmo.	Op. 15.	No. 1.	F dur.	—	30
5. Notturmo.	Op. 15.	No. 2.	Fis dur.	—	30
6. Notturmo.	Op. 15.	No. 3.	G moll.	—	30
7. Notturmo.	Op. 27.	No. 1.	Cis moll.	—	30
8. Notturmo.	Op. 27.	No. 2.	Des dur.	—	40
9. Notturmo.	Op. 32.	No. 1.	H dur.	—	30
10. Notturmo.	Op. 32.	No. 2.	As dur.	—	30
11. Notturmo.	Op. 37.	No. 1.	G moll.	—	30
12. Notturmo.	Op. 37.	No. 2.	G dur.	—	30
13. Notturmo.	Op. 48.	No. 1.	C moll.	—	40
14. Notturmo.	Op. 48.	No. 2.	Fis moll.	—	40
15. Notturmo.	Op. 55.	No. 1.	F moll.	—	30
16. Notturmo.	Op. 55.	No. 2.	Es dur.	—	30
17. Notturmo.	Op. 62.	No. 1.	H dur.	—	30
18. Notturmo.	Op. 62.	No. 2.	E dur.	—	30
19. Notturmo.	Op. 72.	No. 1.	E moll.	—	30

Band III. Etuden.				M.	Pf.
1. Etude.	Op. 10.	No. 1.	C dur.	—	40
2. Etude.	Op. 10.	No. 2.	A moll.	—	30
3. Etude.	Op. 10.	No. 3.	E dur.	—	30
4. Etude.	Op. 10.	No. 4.	Cis moll.	—	40
5. Etude.	Op. 10.	No. 5.	Ges dur.	—	40
6. Etude.	Op. 10.	No. 6.	Es moll.	—	30
7. Etude.	Op. 10.	No. 7.	C dur.	—	30
8. Etude.	Op. 10.	No. 8.	F dur.	—	40
9. Etude.	Op. 10.	No. 9.	F moll.	—	30
10. Etude.	Op. 10.	No. 10.	As dur.	—	30
11. Etude.	Op. 10.	No. 11.	Es dur.	—	30
12. Etude.	Op. 10.	No. 12.	C moll.	—	40
13. Etude.	Op. 25.	No. 1.	As dur.	—	40
14. Etude.	Op. 25.	No. 2.	F moll.	—	30
15. Etude.	Op. 25.	No. 3.	F dur.	—	30
16. Etude.	Op. 25.	No. 4.	A moll.	—	30
17. Etude.	Op. 25.	No. 5.	E moll.	—	40
18. Etude.	Op. 25.	No. 6.	Gis moll.	—	40
19. Etude.	Op. 25.	No. 7.	Cis moll.	—	30
20. Etude.	Op. 25.	No. 8.	Des dur.	—	20
21. Etude.	Op. 25.	No. 9.	Ges dur.	—	20
22. Etude.	Op. 25.	No. 10.	H moll.	—	40
23. Etude.	Op. 25.	No. 11.	A moll.	—	60
24. Etude.	Op. 25.	No. 12.	C moll.	—	40
25. Etude.			F moll.	—	30
26. Etude.			As dur.	—	20
27. Etude.			Des dur.	—	30

Band IV. Balladen.				M.	Pf.
1. Ballade.	Op. 23.		G moll.	—	70
2. Ballade.	Op. 38.		F dur.	—	50
3. Ballade.	Op. 47.		As dur.	—	60
4. Ballade.	Op. 52.		F moll.	—	70

Band V. Polonaisen.				M.	Pf.
1. Grosse Polonaise.	Op. 22.		Es dur.	—	110
2. Polonaise.	Op. 26.	No. 1.	Cis moll.	—	30
3. Polonaise.	Op. 26.	No. 2.	Es moll.	—	50
4. Polonaise.	Op. 40.	No. 1.	A dur.	—	40
5. Polonaise.	Op. 40.	No. 2.	C moll.	—	40
6. Polonaise.	Op. 44.		Fis moll.	—	70
7. Polonaise.	Op. 53.		As dur.	—	60
8. Polonaise-Fantasie.	Op. 61.		As dur.	—	80
9. Polonaise.	Op. 71.	No. 1.	D moll.	—	50
10. Polonaise.	Op. 71.	No. 2.	B dur.	—	50
11. Polonaise.	Op. 71.	No. 3.	F moll.	—	50
12. Polonaise.			Gis moll.	—	40

Band VI. Praeludien.				M.	Pf.
Praeludien.	No. 1—24.	Op. 28.		—	70
Praeludium.	No. 25.	Op. 45.	Cis moll.	—	30

Band VII. Sonaten.				M.	Pf.
1. Sonate.	Op. 4.		C moll.	—	150
2. Sonate.	Op. 35.		B moll.	—	120
3. Sonate.	Op. 58.		H moll.	—	170

Band VIII. Walzer.				M.	Pf.
1. Gr. brillanter Walzer.	Op. 18.		Es dur.	—	50
2. Brillanter Walzer.	Op. 34.	No. 1.	As dur.	—	50
3. Brillanter Walzer.	Op. 34.	No. 2.	A moll.	—	40
4. Brillanter Walzer.	Op. 34.	No. 3.	F dur.	—	30
5. Walzer.	Op. 42.		As dur.	—	50
6. Walzer.	Op. 64.	No. 1.	Des dur.	—	30
7. Walzer.	Op. 64.	No. 2.	Cis moll.	—	40
8. Walzer.	Op. 64.	No. 3.	As dur.	—	40
9. Walzer.	Op. 69.	No. 1.	F moll.	—	30
10. Walzer.	Op. 69.	No. 2.	H moll.	—	40
11. Walzer.	Op. 70.	No. 1.	Ges dur.	—	30
12. Walzer.	Op. 70.	No. 2.	F moll.	—	30
13. Walzer.	Op. 70.	No. 3.	Des dur.	—	20
14. Walzer.			E moll.	—	30
15. Walzer.			E dur.	—	30

Band IX. Rondos.				M.	Pf.
1. Rondo.	Op. 1.		C moll.	—	70
2. Rondo à la Mazurka.	Op. 5.		F dur.	—	80
3. Krakowiak. Grosses Concert-Rondo.	Op. 14.		F dur.	—	120
4. Rondo.	Op. 16.		Es dur.	—	90
5. Rondo.	Op. 73.		C dur.	—	150

Band X. Scherzos.				M.	Pf.
1. Scherzo.	Op. 20.		H moll.	—	90
2. Scherzo.	Op. 31.		B moll.	—	1
3. Scherzo.	Op. 39.		Cis moll.	—	70
4. Scherzo.	Op. 54.		E dur.	—	1

Band XI. Impromptus.				M.	Pf.
1. Impromptu.	Op. 29.		As dur.	—	40
2. Impromptu.	Op. 36.		Fis dur.	—	40
3. Impromptu.	Op. 51.		Ges dur.	—	40
4. Fantasie-Impromptu.	Op. 66.		Cis moll.	—	50

Band XII. Variationen.				M.	Pf.
Là ci darem la mano.	Op. 2.		B dur.	—	130
Brillante Variationen.	Op. 12.		B dur.	—	60
Variationen.			E dur.	—	50
Variation aus Hexameron.			E dur.	—	20

Band XIII. Fantasien.				M.	Pf.
1. Grosse Fantasie.	Op. 13.		A dur.	—	110
2. Fantasie.	Op. 49.		F moll.	—	80

Band XIV. Verschiedene Werke.				M.	Pf.
Bolero.	Op. 19.		C dur.	—	60
Tarantelle.	Op. 43.		As dur.	—	50
Concert-Allegro.	Op. 46.		A dur.	—	90
Berceuse.	Op. 57.		Des dur.	—	30
Barcarolle.	Op. 60.		Fis dur.	—	50
Trauermarsch.	Op. 72.	No. 2.	C moll.	—	30
Drei Ecossais.	Op. 72.	No. 3, 4, 5.		—	30
Trauermarsch aus der Sonate.	Op. 35.		B moll.	—	30

Band XV. Concerte.				M.	Pf.
1. Concert.	Op. 11.		E moll.	—	260
2. Concert.	Op. 21.		F moll.	—	2

Band XVI. Kammermusik.				M.	Pf.
Introduction und Polonaise für Pianoforte und Violoncell.	Op. 3.		C dur.	—	110
Trio für Pianoforte, Violine und Violoncell.	Op. 8.		G moll.	—	290
Sonate für Pianoforte und Violoncell.	Op. 65.		G moll.	—	230
Grosses Duo (Chopin & Franchomme Op. 15) für Pianoforte und Violoncell.			E dur.	—	110

Band XVII. Supplement.				M.	Pf.
II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:					
Op. 2. Variationen „Là ci darem la mano“				—	60
Op. 11. Concert No. 1				—	140
Op. 13. Grosse Fantasie				—	50
Op. 14. Krakowiak, Grosses Concert-Rondo				—	80
Op. 21. Concert No. 2				—	120
Op. 22. Grosse Polonaise				—	40

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III Mus.

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Allegretto. (♩ = 76.)

Etude.

F. Chopin Op. 10. N° 11.

11.

The musical score is written for piano and consists of five systems of two staves each. The tempo is Allegretto (♩ = 76). The key signature has two flats (B-flat major). The score features complex chordal textures and arpeggiated figures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include 'f' (forte) and 'cresc.' (crescendo). The piece concludes with a final chord in the right hand.

First system of musical notation, measures 1-3. Treble and bass staves with chords and arpeggios. Pedal points are marked below the bass staff.

Second system of musical notation, measures 4-6. Treble and bass staves with chords and arpeggios. Pedal points and a crescendo marking are present.

Third system of musical notation, measures 7-9. Treble and bass staves with chords and arpeggios. Pedal points, a crescendo marking, and the instruction "con fuoco" are present.

Fourth system of musical notation, measures 10-12. Treble and bass staves with chords and arpeggios. Pedal points and dynamic markings are present.

Fifth system of musical notation, measures 13-15. Treble and bass staves with chords and arpeggios. Pedal points and dynamic markings are present.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is characterized by dense, complex chordal textures, often with multiple notes beamed together in both the treble and bass staves.

Performance markings include:

- Ped.** (Pedal) markings, often accompanied by an asterisk (*), indicating specific points where the sustain pedal should be used.
- f** (forte) and **p** (piano) dynamic markings.
- smorz.** (smorzando), indicating a decrescendo or fading effect.
- Rehearsal or section markers with the numbers **5271** and **5282**.
- Ornament-like symbols (circles with dots) placed above certain notes.

The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and complex rhythmic groupings. The overall style is typical of 19th-century piano literature.

